

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund  
Saint-Gaudens Memorial  
34 South Highland Avenue  
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: [www.nps.gov/saga/](http://www.nps.gov/saga/)

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**The Trustees of the Saint-Gaudens Memorial**  
*With additional support of donors and partners present*

*Music from Around the World for Eight Hands*

Bea Robinson and Chuck Bradway Concert



**The Fischers and Jennings**

Andrew Jennings, *violin*  
Gail Jennings, *piano*  
Norman Fischer, *violoncello*  
Jeanne Fischer, *piano*

**August 2, 2015**  
**2:00 PM**

**SAINT-GAUDENS NHS**  
**CORNISH ♦ NEW HAMPSHIRE**



A note from  
*Fern Meyers, concert series director*

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover Image: Bas relief of Cornish Colony pianist/composer Arthur Whiting by Frances Grimes, assistant to Saint-Gaudens. Collection, SGNHS.

2015, Saint-Gaudens National Historic Site 50<sup>th</sup> anniversary

## PROGRAM

A SHAKER SAMPLER (2015)

Gail Jennings (b. 1947)

Welcome Song  
I Never Did Believe  
Followers of the Lamb  
Rounds and Quodlibet  
The Jennings and Fischers

SUITE ITALIENNE (1933)

Igor Stravinsky (1882-1971)

*for violin and piano*

Introduzione: Allegro moderato  
Serenata: Larghetto  
Gavotta con due Variazioni  
Scherzino: Presto alla breve  
Minuetto e Finale

SONATA, Op. 4 (1909-10)

Zoltan Kodaly (1882-1967)

*for cello and piano*

Fantasia: Adagio di molto  
Allegro con spirito -- Molto Adagio

TARANTELLA (1862)

Alexander Borodin (1833-1887)

*for piano four hands*

## INTERMISSION

PIANO TRIO in E-flat Major, D 929 (1827) Franz Schubert (1797-1828)

Allegro  
Andante con moto  
Scherzando: Allegro moderato  
Allegro moderato

Andrew Jennings, violin  
Norman Fischer, cello  
Jeanne Kierman Fischer

## ABOUT THE ARTISTS

**ANDREW JENNINGS**, Naumburg-Award-winning violinist, has achieved international acclaim as both a performer and a teacher. As a soloist and chamber musician he has appeared in virtually every state and province in the US and Canada as well as most of the major cities of Europe. He can be heard on recordings for RCA, Nonesuch, Vox, Turnabout, recognition. Television appearances both here and abroad have also received numerous awards including an Emmy.

His chamber music career has included a sixteen-year tenure with the acclaimed Concord String Quartet as well as the Gabrielli Trio and his current membership in the Concord Trio. As a leading exponent of new music he has given nearly three-hundred premiere performances as well as acclaimed surveys of the complete chamber and duo works of Bach, Beethoven, Schubert, Ives, Brahms, Rochberg, Bartok and others.

His primary teachers were Pamela Gearhart, Alexander Schneider and Ivan Galamian and his chamber music studies were with the Juilliard and Budapest String Quartets. Mr. Jennings teaching credentials include long-term appointments as artist-in-residence at Dartmouth College and twenty-five years as professor at the Oberlin College Conservatory. His students have won important international competitions such as Naumburg and Fischhoff and hold positions in orchestras, string quartets and universities throughout this country and abroad including two winners of the Avery Fisher Prize.

He has performed with many of the world's greatest musicians including Richard Goode, Garrick Ohlsson, Jorge Bolet, Lukas Foss, Manahem Pressler, Bernard Greenhouse, Walter Trampler, James Levine, Stephanie Blythe, Dawn Upshaw, the Juilliard Quartet, Donald Weilerstein, Josept Kalichstein, Alexander Schneider and others. He currently is Professor of violin and chamber music at the University of Michigan in Ann Arbor and on the artist faculty of the Tanglewood Music Center in Massachusetts where for the past twenty-four years he has held the Richard Burgin Master Teacher Chair. Recent concerts have taken him around the country playing the 51 Solo Caprice Variations by American composer George Rochberg, the Kafka Fragments of Gyorgy Kurtag as well as frequent recitals with his wife, Gail and numerous appearances at chamber music festivals and series. The Jennings' three daughters are all professional musicians and their four (yes, FOUR) grandchildren make joyous noise as well.

**GAIL JENNINGS** has been the organist at Bethlehem United Church of Christ in Ann Arbor, Michigan for twenty years, playing on a recently restored Casavant Frere instrument. She has collaborated with the Ann Arbor Youth Chorale, Ann Arbor Symphony, Pioneer High School (A Grammy Award winner), with students at the University of Michigan and Eastern Michigan and University of Akron. When the Jennings lived in the Upper Valley she enjoyed accompanying The Handel Society and the Dartmouth Chamber Singers as well as being the keyboardist of the Cecilian Chamber Players. She studied under Nadia Reisenberg (piano) at Mannes College of Music and with Roger Sessions (composition) at the Juilliard School and received her MM at University of Akron (Organ). Gail has composed works both sacred and secular. She is in the midst of making a CD of Bach Organ Works. Besides her work at Bethlehem Church, Gail has a studio of piano students.

**NORMAN FISCHER** first graced the international concert stage as cellist with the **Concord String Quartet**, a group that won the Naumburg Chamber Music Award, an Emmy and several Grammy nominations, and recorded over 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout and CRI. The New York Times recently said, "During its 16 years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition."

He has performed in 49 of the 50 United States and on 5 continents. In addition to performing the major concerti, Mr. Fischer has premiered and recorded many new scores for cello and orchestra including two recorded with the Cleveland Chamber Symphony by Augusta Read Thomas and Ross Lee Finney. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" [New York Times] for his New York debut recital of the complete Bach Suites in one evening and "Coruscating" [Boston Globe] for his performance of Osvaldo Golijov's *Omaramor* at the opening of the 1998 Tanglewood festival. During the 1994 Broadway season, Mr. Fischer's recording of William Bolcom's score was used for the premiere of Arthur Miller's *Broken Glass*. His chamber music expertise has led to guest appearances with the American, Audubon, Blair, Cavani, Chester, Chiara, Ciompi, Cleveland, Dover, Enso, Emerson, Jasper, Juilliard, Mendelssohn and Schoenberg string quartets, the Santa Fe Chamber Music Festival, Banff, Chamber Music International, Context, and Houston's Da Camera Society. Mr. Fischer joins pianist Jeanne Kierman and violinist Andrew Jennings as the Concord Trio, a group that has been performing together for over 30 years. For the last 10 years, Mr. Fischer also joined Ms. Kierman and violinist Curtis Macomber as co-

artistic directors of the autumn chamber music extravaganza Musica Viva Festival headquartered in Norwich VT.

A devoted teacher and mentor to young players, Mr. Fischer has been on the faculty of Dartmouth College and the Oberlin Conservatory of Music, and is currently Herbert S. Autrey Professor of Violoncello and Coordinator of Chamber Music at the Shepherd School of Music at Rice University (Houston, TX). Since 1985, he has taught at the Tanglewood Music Center (summer home of the Boston Symphony), in Lenox, MA where he holds the Charles E Culpepper Foundation Master Teacher chair and is also Coordinator of Chamber Music. Mr. Fischer is also on the board of Chamber Music America.

**JEANNE KIERMAN** is a graduate of the Oberlin Conservatory of Music, the Dalcroze School, and the New England Conservatory. Ms. Kierman studied with William Masselos, Miles Mauney, Victor Rosenbaum, and Menachem Pressler. Formerly on the faculties of the Oberlin Conservatory and Dartmouth College, Ms. Kierman has made a professional specialty as a player and teacher of ensemble repertoire. For ten years she toured extensively under the sponsorship of the New England Foundation and the Vermont Arts Council as a member of the Alcott Piano Quartet. She has performed for Tanglewood, Da Camera of Houston, Mohawk Trail Concerts, Chamber Music Ann Arbor, Maverick concerts, Skaneateles and the Marrowstone Festival among others.

Ms. Kierman is an Artist Teacher on the faculty of the Shepherd School of Music at Rice University in Houston, TX. In the summer months, she works with students in piano chamber music at the Greenwood Music Camp in Cummington, Massachusetts and performs with the Concord Trio. Ms. Kierman has written about her experiences as a Collaborative Pianist for Piano and Keyboard Magazine and has recorded for Albany, Naxos, Northeastern and Gasparo.

### PROGRAM NOTES

Like many composers, **Igor Stravinsky** borrowed melodies from other composers and recycled them into something new. His *Suite Italienne* for violin and piano is one such piece, and it has an interesting history. In 1920, the Ballets Russes presented the first performance of the ballet *Pulcinella*. They had promoted it as having music by Giovanni Battista Pergolesi (1710-1736), arranged and orchestrated by Igor Stravinsky. But Stravinsky insisted that it was “an original composition that completely transforms the elements borrowed from Pergolesi.”

In his *Suite Italienne*, Stravinsky drew upon Pergolesi, again mixing borrowed themes with his own *Pulcinella* music, transforming Baroque and Romantic styles into his distinct idiom. The first movement of the suite is from the overture to *Pulcinella*. The theme for the Serenade is derived from an air in Pergolesi’s opera, *Flaminio*. The Tarantella is from Pergolesi’s opera *Lo frate innamorato*. The Gavotte is followed by a brief Scherzino and the last movement combines a Minuet, Moderato, and Molto Vivace. The Suite was later transcribed for cello and piano by Gregor Piatigorsky.

In 1905, the Hungarian ethnomusicologists **Zoltan Kodály** and Bela Bartók embarked on a mission to collect authentic folk music from remote villages in Hungary, Slovakia and Romania. They made phonograph cylinder recordings of music that was sung and danced by Hungarians. In 1906, they published their first collection of Hungarian folksongs. The concept of drawing upon indigenous material influenced worldwide composers and aroused national pride during a time when Hungary was seeking freedom from the declining Austrian Empire. Kodály was also influential in reforming international music education with his “Kodály method” publications.

He composed his *Sonata for Cello and Piano, opus 4* in 1909/10. It was written in the classical three-movement sonata form, but Kodály was dissatisfied with the first movement. Nevertheless, he allowed the work to be performed as a two-movement work. Twelve years later he composed a new first movement, but his style had evolved to an extent that he decided not to combine the three movements for publication. There is reason to believe that the second version of the first movement was published as *Sonatina for Cello and Piano*.

Some of the melodies in Kodaly’s *Sonata* suggest Hungarian folk music and its harmonies evoke French Impressionism. Most likely, the Fantasia’s opening recitative was inspired by the unaccompanied cello sonatas of Johann Sebastian Bach, whose music Kodaly greatly admired. Kodaly credited Ludwig von Beethoven for the main theme of his Allegro movement. But its harmonies, drones and frolicking energy were inspired by Hungarian dance music. The sonata concludes with an elegiac theme that recalls the work’s opening statement.

**Franz Schubert**, like many celebrated composers, was a creative genius who had sharp swings of temperament that are reflected in his music. He had a gift for turning out effortless, appealing melodies. He used a fertile

imagination and joie de vivre together with playful rhythms contrasted with plaintive, achingly beautiful melodies.

Near the end of his short life, Schubert ventured into a new phase of work, hoping to change his reputation as a composer of merely lieder (art songs) and keyboard works. Among several larger works were two piano trios which he composed in quick succession. He was particularly proud of the 2<sup>nd</sup> trio, opus 100, which was very well received at an all-Schubert public concert presented on the first anniversary of Beethoven's death. A month later the trio was accepted for publication, and was the first of his scores to appear outside Austria. Tragically, Schubert died before he received a copy.

Because he had walked in the shadow of Beethoven, it was high praise that Robert Schumann—one of Schubert's greatest admirers—considered the E flat trio equal to Beethoven's much revered "Ghost" and "Archduke" Trios. Schumann eulogized: "Let us accept this work as a precious legacy. However many and excellent the seeds of time may be, they will not soon produce another Schubert."

The first movement of the *Piano Trio in E flat Major* has 5 themes which are recapitulated just before a final dance-like theme in the coda. The elegiac theme of the Andante movement is based on the Swedish folksong *The Sun Was Setting*, and is contrasted with a more cheerful melody stated by the violin. The finale movement was originally 99 measures longer but Schubert allowed the cut. It has two themes—one in triple meter and one in double meter—stated in contrasting major/minor modes. These are mixed with the main melody of the Andante movement to give structure to the trio.



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**NEXT CONCERTS**

**August 9** *Fireworks for Strings—Handel, Beethoven, Ravel*; Eric Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello  
*10<sup>th</sup> Annual Rosamond Edmondson Concert*

**August 16** *Fanfare—Classical and Pop Sparklers for Brass*; Redline Brass Quintet with world premiere by Tony Schemmer  
*Sponsored by The Woodlands at Harvest Hill,  
Alice Peck Day Hospital*

**August 23** *Afternoon Romance—Mendelssohn and Dvorak*; Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano  
*Sponsored by a Friend of Music at Saint-Gaudens*

**August 30** *Grade A “Fancy”—Sweet A Cappella Jazz*; Maple Jam  
*Sponsored by Vermont Public Radio*

## SPECIAL EVENT

**September 26** *Dedication of the Newly Cast Standing Lincoln; with Civil War music by the 12<sup>th</sup> NH Regiment Serenade Band*



The 1899 Chickering piano at The Oaks, home of Cornish Colony artist Maxfield Parrish. The “Maxfield Parrish piano” was donated to the Saint-Gaudens Memorial and has been used for concerts in the Little Studio since 1971.